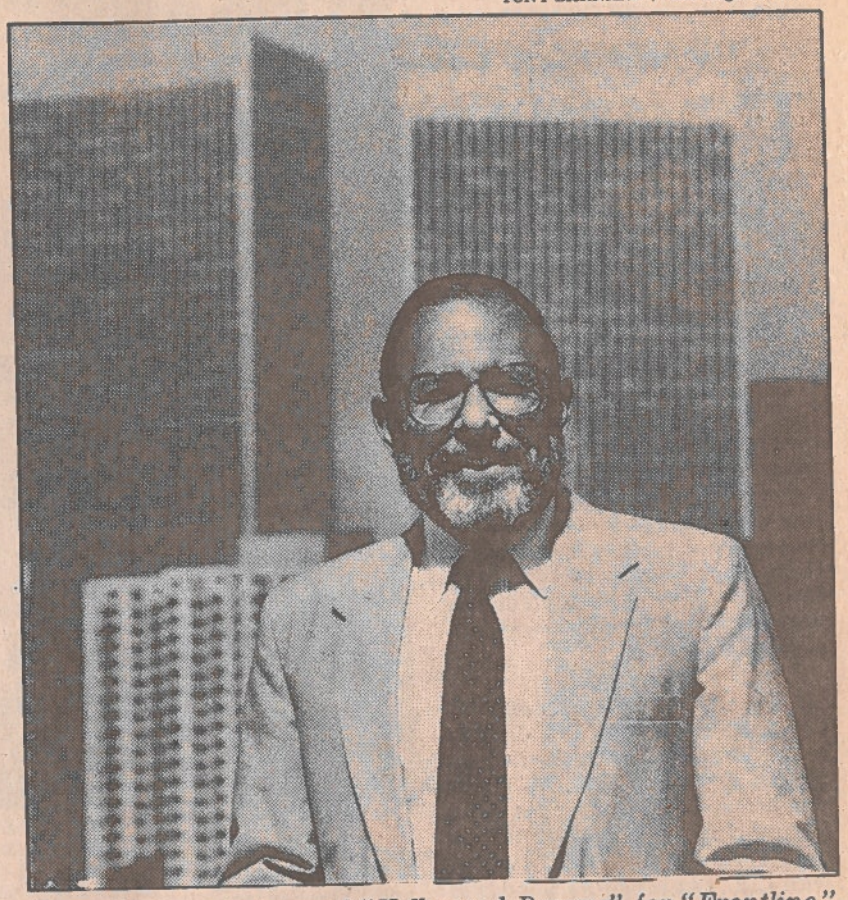
TONY BARNARD / Los Angeles Times



Irv Drasnin, producer of "Hollywood Dreams" for "Frontline."

CRITIC AT LARGE

AFI'S MAJOR MISSION AS PRESERVER

By CHARLES CHAMPLIN,
Times Arts Editor

Reading early film history can be frustrating, because it is likely to be strewn with references to film titles that were known to have existed but of which no trace can now be found.

The materials were fragile and the nitrate film is dangerous as it decomposes. But more dangerous to history was the prevailing attitude among those who sold film that it was a perishable crop rather than a preservable art.

When a film was played out, it was dead (although you could squeeze out the last few pennies of devotion by soaking the silver out of the emulsions on the film).

Film preservation was one of the founding priorities of the American Film Institute, and a few years ago the AFI made a sort of shopping list of lost film treasures. One thing that became clear was that stardom was no guarantee your films would be handled more reverently than anybody else's.

Where, asked the AFI, were "Angel of Contention" with Lillian Gish (1914), Theda Bara's "Cleopatra" (1917), Rudolph Valentino in "The Young Rajah" (1922), W.C. Fields in "That Royle Girl," directed by D.W. Griffith in 1925? Where was Henry King's "The Winning of Barbara Worth" with Gary Cooper (1926)? Where, indeed, were Norma Talmadge in "Camille" (1927), Greta Garbo in "The Divine Woman" (1928); where are all 40 reels of Erich von Stroheim's "Greed" from 1925, and what became of Tod Browning's "London After Midnight" with Lon Chaney from 1927?

It is probably true that the great majority of the thousands of lost

Please see PRESERVER, Page 6

TV REVIEW

DEAL MAKERS ON CAMERA IN 'HOLLYWOOD DREAMS'

By DAVID T. FRIENDLY,
Times Staff Writer

Casting agent Mike Fenton leans back in his chair and launches into the hard sell on the telephone. He is trying to convince a producer that actor Eric Stoltz ("Mask") is perfect for the lead in the producer's newest film.

"Look, some of his magic is internal, but I promise you he *is* Robert," Fenton says. "The other thing is he is more than willing to change his hair color; he'll do whatever has to be done."

The scene, one of the better ones from the PBS "Frontline" documentary "Hollywood Dreams" (tonight at 9 on Channels 28 and 15, 8 p.m. Channel 50), captures Hollywood at perfect pitch. Doing whatever has to be done is part of the complex and byzantine process of getting a movie made.

Documentaries on behind-the-scenes Hollywood are decidedly difficult to pull off. In the strange and sometimes perverse universe of moviemaking, reality is a two-pronged thing. There is that glittery surface—a world of power lunches at the Palm, Gucci loafers

Please see 'HOLLYWOOD,' Page 10

IRIS SCHNEIDER / Los Angeles Times

CAMPANELLA JR. FOCUSES IN ON

FILM MAKER CAMPANELLA

Continued from Page 1

insatiable eye hunger—I'm much more a visual person than a literal person."

Ensconced in an office at Universal, Campanella at 37 is an established television director—having done episodes of "Knots Landing," "Simon and Simon," "Dallas" and "Knight Rider"—and is trying to get a foothold as a producer. He's got a TV movie project in development at CBS and recently completed work on an hourlong documentary, "Passion and Memory," which airs on KCET, Channel 28, tonight at 10. (It also will be broadcast Wednesday at 8 p.m. on Channel 24 and at 11 p.m. on Channel 15.)

The film, which Campanella directed, co-wrote, co-edited and produced for KCET under his Morningstar Productions banner, discusses the history of blacks in Hollywood movies by focusing on the careers of five representative performers: Stepin Fetchit, Hattie McDaniel, Bill Robinson, Dorothy Dandridge and Sidney Poitier.

Undertaken in 1982 as what he calls a labor of love and made for $150,000, "Passion and Memory" is based on the book "Toms, Coons, Mulattoes, Mammies & Bucks" by Donald Bogle and has Robert Guillaume of "Benson" as host. Campanella readily acknowledges that it is not a definitive study of its subject.

"I would call it a character study, through which one can examine some of the historical themes and incidents involving blacks in Hollywood," he says. "The definitive history obviously would take more than an hour—although some people are so ignorant about it that they'd think you could do it as a commercial."

It is not a pretty history, with blacks encountering the same prejudice and discrimination in Hollywood that they found elsewhere. But "Passion and Memory" addresses the issue in measured tones, letting the facts speak for themselves.

"If the film is not strident and full of bitterness, it's because I was trying to reach out and communicate, as opposed to pointing my finger at people," Campanella says. "I decided early on that I was not going to do a piece where the blacks were victims and the studios were victimizers. I think that's a very simplistic equation that doesn't allow at all for examination of the gray area that exists between the two extremes."

His goal, he says, is for viewers to come away knowing more about

"I don't have a combative personality that way," he says. "You're kind of damned if you do and damned if you don't when you get into discussions in that area."

Instead, he says, he prefers to employ the positive thinking he learned from his father.

"The more you tell yourself that there aren't opportunities, the less they exist," he explains. "The more you tell yourself that there are opportunities, the more you are going to find them—or create them yourself."

He's shown an inclination to make his own. Although his educational degrees are not in conventional film-making disciplines, he saw them as means to his end.

"There's probably no better area of academic discipline for film making than anthropology," he reasons. "It's the study of man. The technical aspects of film making can be grasped within six months to a year at the most—and that's if you're a slow learner. It's the creativity and thought and feeling that are difficult to come by. That's why I think you should have not only an active, creative intuition but also a familiarity with society and culture."

And the master's degree in business?

Besides exposing him to marketing and accounting practices, "business school examines the nature of uncertainty and risk," he says. "Those two attributes are certainly dominant ones in the film business."

One of five children—and the father of two teen-agers—Campanella says his recognizable name has been a "double-edged sword" in trying to establish himself as a film maker.

"I haven't gotten any assignments because of it," he says with a laugh. "But my father has built up such good will around this country that 99 out of 100 people I meet have nothing but favorable things to say about him, and they treat me with a warmth and friendliness that I appreciate. I know it's an intangible, but I think that kind of response is important."

On the other hand, he notes, he occasionally finds his name is an obstacle because it is so strongly associated with baseball that some people don't want to take him seriously in a different profession.

Obstacles notwithstanding, the same determination that drove Roy Campanella to succeed as one of professional baseball's first black players—and later to come to terms with paralysis after an automobile accident—also fuels his

"Frontline" looks at what goes on behind the Hollywood sign.

'HOLLYWOOD DREAMS'

Continued from Page 1

and a lot of, "Who loves you?" And then there is the work: the tedious drudgery of production and the anxiety-ridden, Maalox-accompanied deals that inevitably precede them.

Getting beneath the surface of this giant dream factory is a formidable task. More often than not we are allowed to see only the final illusion, and none of the equally intriguing mechanics that produce the final product. If you think of Tinseltown as one giant birthday present, the truth is that most of us go through life only seeing the wrapping. "Hollywood Dreams" works best (about half of the hourlong program) when it cuts through that surface glitz and shows us real people in real jobs.

Producer Irv Drasnin intercuts between Hollywood's working world (agents haggling, casting directors casting) and the much more familiar tourist terrain (we follow the Hollywood Fantasy Tours bus with its Wonder Bread logo around town). Says Drasnin: "There's a reality of the business behind the marquee that few people get to see. The Fantasy Tours bus makes a lot of stops, but it doesn't stop at International Creative Management or the casting director's office."

Drasnin focuses his camera on the frenetic literary department at the giant ICM talent agency. Here we see a brash 27-year-old former parking lot manager, Jeremy Zimmer, working the phones and putting out the various brush fires that erupt during the course of the day. Like Fenton, he's willing to do whatever it takes—hyperbole and outright exaggeration are standard operating procedure in this game—to protect the deal and, ultimately, the movie. "I'm putting

staccato. "The telephone is a bayonet in this town," explains Block, who says he places about 150 calls a day. We see the less intense casting director Fenton smoothly chatting up Steven Spielberg. And we meet 27-year-old 20th Century Fox production vice president Scott Rudin talking about the liabilities of picking movie projects.

Drasnin says it was difficult finding Hollywood players to consent to his let-the-cameras-roll technique. Spielberg, the late Orson Welles, director Francis Coppola and a small roster of other big names all turned him down. But Drasnin's instincts were solid: Instead of the cliched narration that often mars these kinds of shows, he lets his subjects do the talking. "We tried to capture some of the realities of the movie business instead of the superficialities you get on TV. We know we didn't get all of the reality, but we tried to capture moments of truth."

And there are some bittersweet moments. Fenton is polite and warm to a recently arrived young model/actress who excitedly tells him she has just landed her first bit movie part in Stallone's next production. He is encouraging, but later, when the reporter asks about her odds, Fenton concedes—albeit diplomatically—that it's a long-shot proposition.

And Zimmer, a kind of urban Harpo Marx wrapped in Perry Ellis garb, is much more than the caricature he first appears. With an army helmet with the initials M.I.T. (Mogul In Training) at his desk, he explains with relative ease the fundamental cause of bad movies making it into the theaters. "Eight, 10 guys decide 75% of the movies that get made. They're guys just like me, only older. They divorce

AM RADIO HIGHLIGHTS FM

DRAMA

3-3:30 p.m.—The Empire Strikes Back, Episode 7, "New Allies," KCRW-FM (89.9).
3:30-4 p.m.—Lord Peter Wimsey: Whose Body?: Episode 4, KCRW-FM (89.9).
7-7:30 p.m.—Tales From the Shadows: "The Outsider," by H.P. Lovecraft, KCRW-FM (89.9).
7-8 p.m.—Same Time, Same Station: "Jerry of the Circus," KPCC-FM (89.3).
9-9:30 p.m.—Tales of the Texas Rangers, KNX (1070).
9:30-10 p.m.—Adventures of Harry Lime, stars Orson Welles, KNX (1070).

FOREIGN LANGUAGE

Continuous—Spanish, KALI (1430), KLVE-FM (107.5), KNSE (1510), KTNQ (1020), KWKW (1300).

HEALTH & CONSUMER INFORMATION

9-9:30 a.m.—Questioning Medicine, KFOX-FM (93.5).
9:30-10 a.m.—Let's Talk Business, KFOX-FM (93.5).
10:30-11:15 a.m.—Chef Piero, cooking, KIEV (870)
11:15 a.m.-noon—Jack Elliott's Hotline, KIEV (870).
1-2 p.m.— Open Forum on Health, with Dr. Dean Edell, KABC (790).
2-3:30 p.m.—Investor's Club of the Air: "The Stock Market," KIEV (870).
2:30-3 p.m.—Business Profiles, KFOX-FM (93.5).
3:30-4 p.m.—The Computer People, KIEV (870).
4-6 p.m.—Paul Wallach: the California Spirit Gourmet Gala for charity, KIEV (870).
6:30-7 p.m.—California Healthlink, KPZE (1190).
6:30-7:30 p.m.—Investment Tactics, KIEV (870).
6:45-7 p.m.—Senior Citizen Report, KPFK-FM (90.7).
8-9:30 p.m.—Reynolds Rap, investments, KIEV (870).

MUSIC: CLASSICAL

9-10 a.m.—Adventures in Good Music: wide variety of overtures, KFAC (1330 AM, 92.3 FM).
Noon-2 p.m.—Noon Concert, KPFK-FM (90.7).
3-4 p.m.—World of Opera: arias from "Eugene Onegin," "Der Freischuetz," KFAC (1330 AM, 92.3 FM).
6-7 p.m.—Early Evening Concert: Corelli's Concerto No. 1, KXLU-FM (88.9).
7-8 p.m.—Tribute: music composed by Sir Arthur Sullivan, KFAC (1330 AM, 92.3 FM).
7-8 p.m.—Vocal Scene: "Ten Carmens: A Comparison," KXLU-FM (88.9).
7-9 p.m.—Concert Hall: Jascha Heifetz, KCSN-FM (88.5).
7-9 p.m.—Library of Congress Chamber Music: works by Brahms, Faure, Leuning, KUSC-FM (91.5).
8-10 p.m.—Evening Concert: Rossini's Overture to "Semiramide," Beethoven's Symphony No. 7, KFAC (1330 AM, 92.3 FM).
9-10 p.m.—Opera Box: reviews the century's most self-destructive opera singers, KUSC-FM (91.5).
10-11 p.m.—Mexico City Philharmonic, KFAC (1330 AM, 92.3 FM).
10-Midnight—St. Paul Chamber Orchestra: Pinchas Zukerman conducts Tchaikovsky and Mozart, KUSC-FM (91.5).

MUSIC: POP-COUNTRY-FOLK-JAZZ

6-10 a.m.—Gary Owens, KKGO-FM (105.1).
6-10 a.m.—Lohman and Barkley, KFI (640).
6-10 a.m.—Jim Lange, KMPC (710).
9 a.m.-Noon—Morning Jazz: the Landmark record label is featured, KLON-FM (88.1).
9 a.m.-Noon—Morning Becomes Eclectic, jazz, classical, KCRW-FM (89.9).
9 a.m.-4 p.m.—Beat of the Big Bands, KPCC-FM (89.3).
9:30 a.m.-11:30 a.m.—Folkscene: music from British Isles, Ireland (9:30-10:30), guitarist Orin Star guests (10:30-11:30), KPFK-FM (90.7).
10 a.m.-noon—Mark Taylor, KFI (640).
10 a.m.-1 p.m.—Rodger Layng, jazz, KKGO-FM (105.1).
10 a.m.-2 p.m.—Johnny Magnus, KMPC (710).
Noon-1 p.m.—Noon Concert: Stan Kenton is featured, KLON-FM (88.1).
1-4 p.m.—Bill Stevens, jazz, KKGO-FM (105.1).
1-5 p.m.—Afternoon Jazz: pianist Johnny Varro, KLON-FM (88.1).
2-3 p.m.—Sidran on Record: Sonny Rollins guests, KCRW-FM (89.9).
2-5:30 p.m.—Wink Martindale, KMPC (710).
2-6 p.m.—Steve Labeau, KFI (640).
4-7 p.m.—Joe Heser, jazz, KKGO-FM (105.1).
6:30-10 p.m.—Evening Jazz: singer Maxine Sullivan, KLON-FM (88.1).
7-10 p.m.—Jim Gosa, jazz, KKGO-FM (105.1).
7 p.m.-Midnight—Larry McKay, KMPC (710).
8 p.m.-Midnight—The Game Show, KFI (640).
8 p.m.-Midnight—Beat of the Big Bands, KPCC-FM (89.3).
10 p.m.-1 a.m.—Latenight Jazz: saxophonist Eddie Harris, KLON-FM (88.1).
10 a.m.-1 a.m.—Chuck Niles, jazz, KKGO-FM (105.1).
Midnight-6 a.m.—Art Nelson, KMPC (710).

NEWS-COMMENTARY

Continuous—KFWB (980), KNX (1070).
3 a.m.—Morning Edition, KCRW-FM (89.9); **5 a.m.**, KLON-FM (88.1), KPCC-FM (89.3), KSBR-FM (88.5); **6 a.m.**, KCSN-FM (88.5).
Noon-12:30 p.m.—Newsstand, weekday news and features, KCRW-FM (89.9 FM).
2-3 p.m.—Motherless Mothers, Fatherless Fathers: lecture by psychologist Carl Faber, **KPFK-FM** (90.7).
4-7 p.m.—All Things Considered, KCRW-FM (89.9), KPCC-FM (89.3); **5-8 p.m.**, KLON-FM (88.1), KCSN-FM (88.5).
5:30-6 p.m.—Monitor Radio, KUSC-FM (91.5).
5:30-6 p.m.—Evening Edition, KPCC-FM (89.3).
6-6:45 p.m.—Evening News, KPFK-FM (90.7).
6-7 p.m.—MacNeil/Lehrer NewsHour, KUSC-FM (91.5).
6:30-7 p.m.—Valley Video, San Fernando Valley news, KCSN-FM (88.5).
7:30 p.m.-12:30 a.m.—Santa Monica City Council, live coverage, KCRW-FM (89.9).

SPORTS

Sports Reports—15 and 45 minutes past the hour, KFWB (980), KNX (1070).
4-5 p.m.—Sports Talk, with Bud Furillo, Lee Marshall, KABC (790).
5:30-6 p.m.—Jim Healy, KMPC (710).
5:35-10 p.m.—Baseball: Dodgers vs. St. Louis Cardinals, KABC (790).
6-7 p.m.—Sportsline, with Bob Rowe, KMPC (710).
7-7:30 a.m.—Sports Forum, with Fred Wallin, KFOX-FM (93.5).
7:15-10 p.m.—NBA Playoffs: Lakers vs. Houston Rockets, KLAC (570).
7:20-10 p.m.—Baseball: Angels vs. Boston Red Sox, KMPC (710).
10-11 p.m.—Sportstime, with Harvey Sheldon, KFOX-FM (93.5).

TALK, INTERVIEW

9 a.m.-1 p.m.—Michael Jackson: Dr. Peter Hanson, author of "The Joy of Stress" (12:15), KABC (790).
10 a.m.-2 p.m.—Jim Simon, KGIL (1260).
11:45 a.m.-12:15 p.m.—Bob Gourley: actor Bernie Casey discusses the Museum of Afro-American History, KMAX-FM (107.1).
Noon-1 p.m.—Luncheon at the Music Center: violinist Yukiko Kamei, composer Paul Chihara guest, KFAC (1330 AM, 92.3 FM).
Noon-2 p.m.—George Putnam: Richard Breitman, author of "Breaking the Silence," KIEV (870).
Noon-2 p.m.—Dr. Toni Grant, highlights, KFI (640).
Noon-2 p.m.—The Astrology Hour, with Farley Malorrus, KFOX-FM (93.5).
12:30-1 p.m.—Ideas in the Air, Dr. Richard Moore, president of Santa Monica College, KCRW-FM (89.9).
1-2 p.m.—Studs Turkel: Jonathan Kozol, author of "Illiterate America," KCRW-FM (89.9)
2-4 p.m.—Dr. Sonya Friedman, KABC (790).
2-6 p.m.—Carole Hemingway, KGIL (1260).
5-6 p.m.—Catch 222: Growing Up in L.A. Schools, KPFK-FM (90.7).
6-7 p.m.—Larry Mantle: Republican senate candidate Mike Antonovich, KPCC-FM (89.3).
6-8 p.m.—Dr. Toni Grant, psychologist, KFI (640).
6-8 p.m.—Talknet, Bruce Williams, KGIL (1260).
7-9 p.m.—Dennis Prager, KABC (790).
7:30-8:30 p.m.—Psychology for the People, KPFK-FM (90.7).
8-11 p.m.—Talknet, Sally Jessy Raphael, KGIL (1260).
9:30-10 p.m.—Monitor Talks, KIEV (870).
10-11 p.m.—Alan Stang Report, KIEV (870).
10 p.m.-Midnight—Ira Fistell, KABC (790).
11 p.m.-Midnight—All About Love, with Richard Chapman, KIEV (870).
11 p.m.-Midnight—Roy Masters, KGIL (1260).
Midnight-5 a.m.—Larry King: Jonathan Kozol, author of "Illiterate America," KFI (640).
Midnight-5 a.m.—Ray Briem: Kenneth Adelman, director of the U.S. Arms Control and Disarmament Agency, KABC (790).
Midnight—5 a.m.—Ron McCoy, KIEV (870).

The Monitor - May 8, 1986

Entertainment

'Frontline' Offers Look Inside Movie Industry

By HENRY HERX and TONY ZAZA

NEW YORK (NC) — The old studio system that built the movie industry is long gone. Showing who makes the decisions about what movies get made today is **Hollywood Dreams**, a documentary in the **Frontline** series airing Tuesday, May 13, from 9 to 10 p.m. on PBS.

This is a rare look inside an industry that many still associate with a world of fantasy and glamour. Behind the scenes of this $5 billion-a-year industry are some tough wheelers and dealers.

Modern movie production is a highly speculative form of gambling. The average Hollywood film costs $14 million to make but it has to return three times that before it begins to show a profit — that adds up to a lot of movie tickets.

Each movie is made from scratch, beginning with finding the right story and the right talents to make it work on the screen. Movies today are made by agents who get a percentage of the deal that they put together for financing and distribution by a studio.

Since agents are the focal part of the industry today, producer-reporter Irv Drasnin makes them the stars of his documentary. Most of them are young, energetic and somewhat cynical about the business. "As soon as you're in you've got to realize you're going to be out," comments one agent.

Another says that it is more important to make a profitable deal than it is to make a successful movie. Another agent disagrees, saying the agent's future is based on a reputation for making profitable movies. None of them seems overly concerned about the quality of what they offer paying audiences.

High rollers in a very risky business, these agents talk about movies like brokers regard commodities in the futures market. The documentary is invaluable in showing why so many Hollywood movies these days are so bad.